

COLLECTIVE BARGAINING "INAPPROPRIATE"

JOHNSTON: FACULTY UNION OUT

by Rick Boychuk
and Molly Kane

Principal-elect David Johnston does not believe the industrial model of collective bargaining is suitable for the university community. In an interview with the *Daily* on Monday, Johnston commented on the trend toward faculty unionization occurring on campuses across the country.



Meg Blank

Johnny's opening monologue included material on unions, diff fees, and cross-fertilized students.

"In general, I don't think the union movement on the industrial model and with industrial collective bargaining

norms and goals is appropriate for the university community, because I don't think a university community is governed on an adversarial basis. The modern university is governed on a collegial basis."

Johnston considers the faculty to be "a very important part" of the collegial structure.

"Faculty govern the university", said Johnston. "If this is the case, then the analogy to the industrialized collective bargaining model where a group of employees organize themselves so that they might have a stronger voice in their dealing with the management of the firm, is simply not appropriate."

Asked to comment on the role students play in a collegial system, Johnston said "students have been structured into the government of the university."

"We have students in the Senate and the Board of Governors, they are well represented."

Johnston, presently Dean of Law at the University of Western Ontario, assumes his position at McGill on September 1st. He was in Montreal on Monday to attend a celebration dinner for the McGill Development Fund.

During the interview John-

ston was relaxed and open. At times philosophical, he discussed the nature of education and the role of university in today's society.

He believes the university should engage in the acquisition of "new knowledge and dissemination of knowledge acquired over the ages." To this end the university must be "conscious of the society" in which it participates. He said it must have "the capacity to adjust and respond to change and in some respects to lead change".

The principal-elect said he considers the Liberal Arts tradition not only viable but "a base or foundation for any university of excellence."

The popular myth in Canada, he said, is that "an education in the Liberal Arts is a ticket to nothing". Some degrees are more marketable than others but the fact remains that employers recognize it is important to have a work force made of people with good analytical habits and intellectual capabilities."

Johnston lauded the cosmopolitan nature of the McGill community. He considers it an important characteristic worthy of preservation. He called for "more cross-fertilization of students from different regions". Regional exchange, he said, is a "major step forward to developing a sense of what our nation is about".

Johnston was critical of differential fees. He said "I think they will clearly have an effect (on the composition of the student body) and for that reason they are to be regretted".

EDITION FRANCAISE:



Il y aura une importante réunion lundi prochain, 5:00 hres, à l'endroit habituel. Nous discuterons entre autres du camp de journalisme de la Presse Etudiante du Québec (PEQ) qui aura lieu la fin de semaine du 16 au 18. Passez le mot! Rappelons aussi qu'on publie mardi prochain, contrairement à ce qui avait été annoncé.



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The Daily

Canada's Only Students' Daily

Pedersen responds:

Deutsch affair needs mediator

by Stuart Logie

Vice-principal (Academic) Elgil Pedersen has responded to allegations in the Asimakopulos-Weldon Report (see: Deutsch Affair, *Daily*, Jan 25) by stating that the professors are "using tactics" to "keep the pot boiling."

"I don't know why they are still pursuing this," Pedersen said in an interview with the *Daily*. "The conflict has been an honest one about how the University ought to operate." According to Pedersen the issue is departmental autonomy. He added that the Economics Department is not unanimous in its stand on the Deutsch Affair.

Asimakopulos produced a deadlock to delay matters." Pedersen said he thought it was wrong not to have the deadlock referred to a third party for arbitration.

According to Pedersen the setting up of a statutory selection committee for Deutsch without the "blessing of the department" was without a precise precedent, but he added, "To say we can't do something for the first time is just silly." Pedersen also denied that the administration was acting unfairly in doing this. "Justice was going to be done... It was an expedient without delay."

In the professors' report it was alleged that Dean Vogel purposely misled the Senate regarding Deutsch's application to which Pedersen replied, "It's just wrong."

Pedersen referred to the Senate Minutes where Vogel was implicitly cleared of the allegation. According to the minutes Vogel wanted to have the allegation referred to a committee for consideration; but there needed to be an "accuser" for the motion and no one in the Senate accused the dean. The issue of misleading Senate is, according to Pedersen, "irrelevant."

Pedersen also addressed the issue of the confidentiality of the Deutsch letters circulated by Asimakopulos. "There's no question in my mind that Asimakopulos has violated his (Deutsch's) trust in making these documents available. Any assembled documents is a private file." He also stated that the release of the documents was "designed to delay procedures... and beg responses."

Pedersen concluded by remarking that the affair was "vindictive," and added that the University has been criticized for "not chastizing the people responsible."

VP Pedersen accuses profs of using potboiling tactics to prolong the Deutsch affair.

The Deutsch Affair began a year ago January when Professors Asimakopulos and Weldon refused to recuse themselves from a departmental committee considering the promotion of Professor Antal Deutsch.

"What I don't understand," Pedersen said, "is that in rejecting the notion of recusal but not providing a method to solve (the conflict)

TA restriction draws protest

OTTAWA (CUP)—International students will learn this week whether they can continue receiving research or teaching assistantships.

Employment and Immigration Minister Bud Cullen will meet with the chairperson of the National Youth Advisory Group this week to discuss the group's recent recommendation that provinces, rather than the federal government, determine whether assistantships will be restricted to Canadians.

That restriction, first suggested by ministry officials last summer, has drawn loud and vociferous protests from students and faculty across Canada, with both the National Union of Students (NUS) and the Canadian Association of University Teachers (CAUT) condemning it.

In a brief submitted in November, NUS pointed out that assistantships, because of their specialized nature, cannot be considered part of the general job market and are therefore not available to unemployed people generally.

According to NUS researcher Morna Ballantyne, NUS believes "teaching assistantships are jobs, but that doesn't mean that by being jobs,

they're not an integral part of a student's study. The two are not necessarily exclusive."

CAUT representative Jill Greenwell said assistantships are "integral" to graduate students' education. "It's an apprenticeship scheme for further education."

Ministry officials had argued that teaching assistantships should be subject to the same restrictions as other jobs, meaning universities would have to prove there was no qualified Canadian available for a post before offering it to an international student.

The NYAG recommended in November that the provinces, not the federal government, should decide if the international students should be restricted from taking assistantships.

A group spokesperson said this would "put the ball back in the provinces' court."

"If a province wants to restrict foreign students, they'll have to come out of the closet. They will have to defend their actions."

Greenwell said, however, that provincial control was also "not a suitable solution," because it still might allow for assistantships to be restricted in some provinces.



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THE WEEKLY

Successful Madhouse at Players'

by Frank Funaro

Science, ethics, and madness are the predominant themes of Friedrich Dürrenmatt's scathing satire, *The Physicists*. The piece, written in 1962, is a searing indictment of a world in danger of being overrun by the perils of nuclear science. In the production now running at the McGill Players' Theatre, the grave issue of the role of science in modern society is skillfully presented, in a manner that is both hair-raising and dramatically powerful.

Set in a sanitarium somewhere in Germany, *The Physicists* has as its plot a lurid series of three mysterious murders and the bizarre events which unfold during their investigation. The suspects are three brilliant scientists; Mobius, an undiscovered genius, and two better known minds, Isaac Newton and Albert Einstein. Presiding over the asylum is the iron-spined and hunchbacked Doctor Van Zahnd, who sports a black leather skirt under her white hospital coat and carries a riding crop.

The focus of the play gradually shifts from the rooms of the asylum to the world at large. And the murders discussed are no longer those of three nurses, but of the potential millions who could perish in an atomic holocaust. Dürrenmatt's solution to abolishing such a disaster is expressed by the character Mobius, who remarks of himself and his fellow

scientists: "either we stay in this madhouse or the world becomes one."

The most outstanding members of the cast include James Mills as Herr Oscar Rose and Joan Stewart as Frau Rose in minor roles, and Guy Lydster as a rather flamboyant and witty Isaac Newton. Margaret Groome, who has established herself as a talented and versatile actress in previous McGill productions, etches a very credible portrait of the harsh and sinister Dr. Von Zahnd.

Though the set was unfinished at the dress rehearsal I attended, the other elements of the production had been tightly worked out. Lighting by Ed Goldberger subtly evoked the shifting moods of the play.

Director Richard Luken has given the play a steady, flowing pace which underscores the suspense of the plot. As well, Luken is to be commended for the fine performances he elicits from the actors.

The Physicists is a first-rate production dealing with one of the most pressing questions facing the modern world. In their presentation of the play, the McGill Players have done justice to an excellent play. *The Physicists* is at Players' Theatre from Feb. 7 to Feb. 11 and Feb. 14 to Feb. 18. Admission is \$2.50 for students, except on Fri. and Sat., when the General admission price of \$3.50 is charged.



photo by Marc Tessier-Lavigne

The Weekly's Cheap Weekend in Montreal

by Gail Helmann

Every Friday afternoon, when banks all over the city have closed down for the weekend, thousands of Montrealers simultaneously peer into their wallets. Some may find the makings of a shopping spree at Holt's, a cocaine high at Régine's, and a slumber party at the Ritz. Others are more likely to anticipate a tin of Spam and some Cheez Whiz, to be followed up by a gala soiree at Gardner Hall. But what of the Bourgeoisie? Or rather, can a nice middle-class girl like me have a good time in the big city without laying out too much of her father's hard-earned cash?

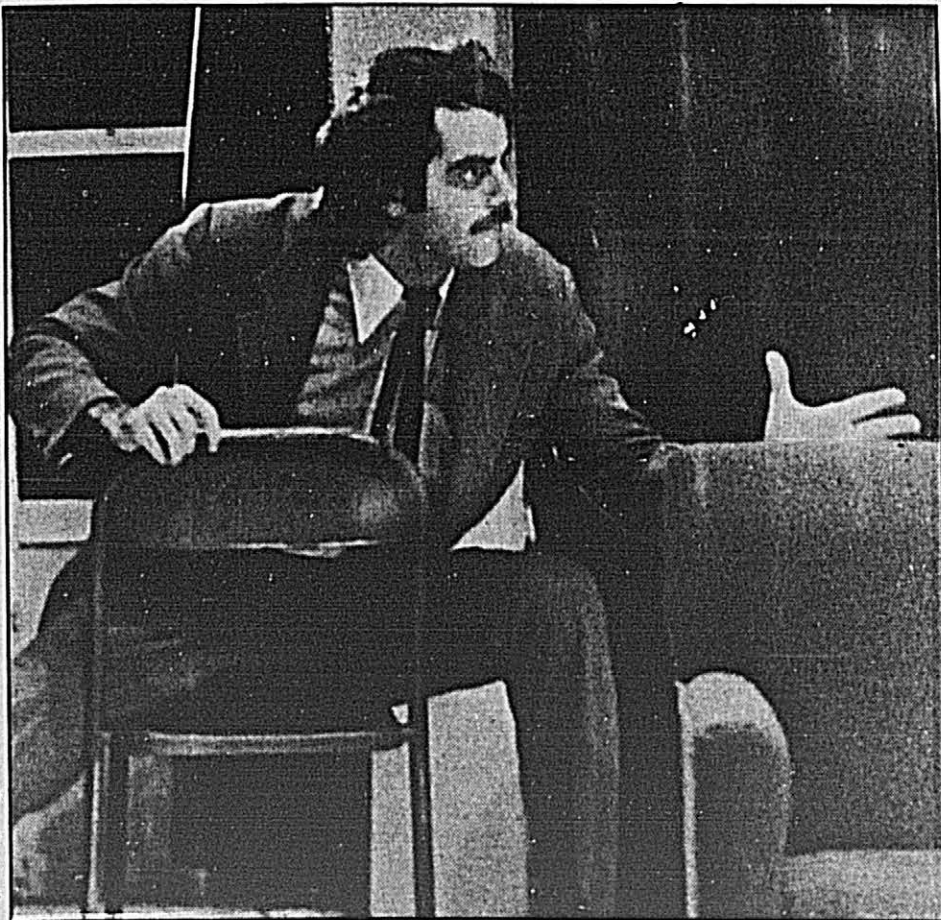
Everyone knows it's not easy having a good time, and it's not what you're doing, it's the company that counts, and

geeze Mom, I still need something fun to do.

Luckily Montreal is teeming with cheap thrills. The following shall be an account of one person's quest for budget oriented entertainment. One needn't follow this plan to a tee. Like the Weight Watcher's Diet one of this programme's units is easily substituted for another more suited to the whims of the participant.

Friday night is in some ways the worst night of the week. One is never quite sure whether to live it up or play it down in the hopes that Saturday night will be wild and crazy. I myself rarely go for the gusto on a Friday night preferring instead to snuggle up in the flea infested chair I pilfered from the basement of my apartment building with a good book, like Ronald Melzack's

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Keir Cutler strikes a dramatic pose in McGill Players' production of *The Physicists*.

photo by Meg T. Blank

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Classifieds...

continued from page 2

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374 — Personal

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385 — Notices

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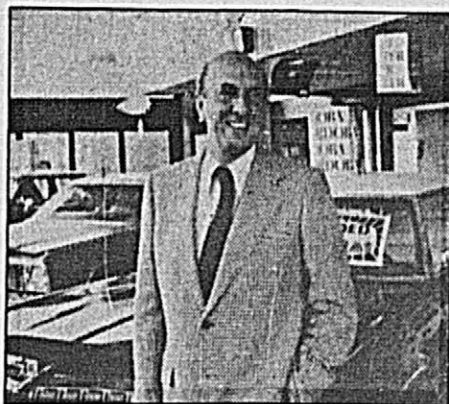
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Vicious: Easy Come Easy Go

by Dermot Kelly

In his erudite book *A Wop-Bop-Loo-Bop-Lop-Bam-Boom*, Nik Cohn writes, "The anarchists of one year are the boring old farts of the next." He is right: rock 'n' roll heroes come and go with alarming swiftness. The story of Sid Vicious is a perfect example of how an exhilarating figure with a lust for life can descend into self-degradation and corruption when deprived of the proper context for his wayward spirit. Of course, the proper context for Sid's spirit was the Sex Pistols. When the group disbanded early last year, pinning much of the blame on Sid's heroin habit, he was heartbroken. His life ended last week in misery and disgrace.

Although it has been two years since the look and the sound of the Sex Pistols first entered our collective consciousness, the whole shtick was dormant or latent well before that. The glamour of delinquency has been present in popular entertainment for quite a while, at least since Marlon Brando first ripped his t-shirt. There you have the punk fashion, musically speaking, at least since the Rolling Stones took their monumental look back in anger at early rock 'n' roll.

The idea that kids flash guitars like switchblades and explode into rock 'n' roll bands isn't exactly new. However, it has been more a part of the popular imagination than a fact of life since the posh Sunday papers began referring to the "visionary quality of

Mr. Lennon's or Mr. Dylan's work". Delinquency was no longer as glamorous in act as it was in thought, a contradiction that we have lived with since the Beatles. Pop became something that our parents didn't have to be ashamed of and that was wrong; this only emphasized rock 'n' roll's separateness from other forms of popular entertainment. Our teen dreams were being recycled by liars for adult consumption. Well, the Sex Pistols changed for a while, and even though they're dead as the Beatles now, some things seem to last forever.

I don't know why, but Sid Vicious acquired sentimental value for me. Rockers who die on us usually do become objects of sentimental value. Anyway, he was the voice of the Pistols; Johnny Rotten didn't enjoy interviews as much as Sid did. There was a wonderful piece in *Rolling Stone* where Charles M. Young wrote, "Sid Vicious is about as close as rock 'n' roll is going to come to Huckleberry Finn in this decade. I hope he can light out for the territories before he becomes just another 'ego'." Huck makes as good a leitmotif as any for Sid Vicious, because this is a story about the ghosts of boyhood lost and a dream that, although starting British in attitude, ended as a peculiarly American nightmare. Interesting questions are raised.

In a world of celebrity worship, what are we to do with a non-hero like Sid? The *London Times* which exemplified the prudent British attitude of the pop music industry as a corporate monolith, should have left 19-year-old John Ritchie (alias Sidney Vish) alone. In a recent comment on Sid's murder case, Peter Gillman and Andrew Stephen wrote, "In 18 traumatic months Vicious had been caught up in

a series of myths which he himself had not created, and which, in the end, he was unable to control. Left alone he would have remained an unknown, unpleasant youth".

All I can say is that boys from nowhere are the material with which this business works and that's the way it is. One relevant judgement that I must make, however, is to distinguish the grand farce of the Pistols from the bad soap opera of Sid Vicious. The difference is like that between Monty Python and Mary Hartman: one was founded on values that were British and aesthetic, the other on values that were American and squalid. Now, I'm the last to judge America so harshly, but it was such a distinction that killed Sid. The Pistols took their explosive sound directly from American acts like the Stooges, the New York Dolls and the Ramones, but they remained as a British commodity.

Once again, to refute the defeatist argument of the *Times*, it must be borne in mind that it was Malcolm McLaren as manager who brought the group together and masterminded their outrageous bluff. It was McClaren who bailed Sid out and it was he who warned the lads away from

Nancy Spungen, Sid's late girlfriend, because, as manager of the New York Dolls, he had seen the destructive part she played in turning the Dolls into the burnt-out cases they became. Where was Malcolm McLaren last week? Sid was in trouble and if the people at Bellevue and the authorities couldn't see that he was suicidal and desperately in need of help, then McClaren should have.

The Sex Pistols were a splendid failure, but Sid by himself was shamefully lacking in romance. If Johnny Rotten was the word, then Sid's scars made the word flesh. It all began mythically. Steve Jones, the member most responsible for the band's kamikaze guitar attack, stole all the equipment they ever needed, including the mikes from the last night of Bowie's *Ziggy Stardust* tour which young Jones likened to "gorilla dildoes". He taught Paul Cook how to play the drums, and it was he who not only did the public regurgitating at Heathrow, but who cursed heartily when provoked by Bill Grundy on dinnertime British television. Cook and Rotten were both briefly hospitalized when "patriots" assaulted them in the summer of '77, about the time the ubiquitously censored "God Save the Queen" reached number two on the charts. Cook's drumming could propel a song; he and Jones made noise that was transcendent. Greil Marcus, author of *Mystery Train*, wrote, "It was Steve Jones—somehow revitalizing every stance in the English book while sounding as if he were playing a guitar factory instead of a mere guitar—and drummer Paul Cook who made the noise and together they were likely the only great two-man band in the history of rock 'n' roll."

Sid was another story. He and Nancy Spungen were bent on self-

destruction. As sure as the Pistols achieved truth through exaggeration, Sid missed the satire and the punk myth became terribly real. Vicious and Spungen lived like a misguided Bonnie and Clyde in the Chelsea Hotel wandering around with tombstones in their eyes and thousands of crumpled dollars spilling out of their pockets. Perhaps Sid's noblest cultural contribution was the invention of the pogo dance. He explained its innocent conception to Charles M. Young: "They (the Pistols) were the only group I ever wanted to see. Then everybody else started doin' it, but they didn't get it right, so I quit." Sid did it his way.



Black Noise:

Is this New Age Rock?

by Daniel Rosen

Does FM stand for "Futuristic and Mysterious?" That's what you might think after hearing FM's album *Black Noise* and seeing them perform in the inner space of the El Casino, where the group will perform on February 9, 10 and 11 for two shows nightly.

FM (no relation to the movie) has a progressive rock 'n' roll sound like that of Emerson, Lake and Palmer, King Crimson, and early Yes. The members bring to the group a variety of musical backgrounds. Ben Mink, formerly of Murray McLaughlin's Silver Tractors group, has a background in Rumanian folk music and jazz, plays the electric violin and electric mandolin. (At El Casino Mink replaces Nash "The Slash" who appeared on the album.) Percussionist and synthesist Martin Deller studied electronic music at York University, and is well-versed in jazz drumming. Cameron Hawkins on keyboards, synthesizer, and vocals, has a background in classical cello.

For all the sci-fi titles and space age instrumentation *Black Noise*, the lyrics (of those pieces that have them) are devoid of wizardry and celestial wonder. But they are sung so warmly and smoothly, and the music is so expressive, that one gathers a meaning from the songs far beyond what the words impart. FM has managed to make its music sound lush and full without being heavy and burdensome. Within the powerful and driving sound one can still distinctly hear each musician give free and masterful release to his instrument. Rather than compete with one another, the dynamic sections are complementary. The songs are highly

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McIntyre's One Woman Show: Coming to Terms With the Singles Bar

By Richard Boudreau

No one can really blame Jo Ann McIntyre for taking most of the credit for *Brush Off*, a two-act play performed this week at RVC. After all, not only is the versatile Toronto actress the only performer but she also wrote the play.

The monodrama revolves around Bobby and Donna, who meet at a singles bar and give each other the "brush-off", hence the title. In the first half of the play McIntyre performs the role of Bobby and in the second half, Donna. The play is basically, according to McIntyre, "an exploration of singles people." After the brush-off, the two characters reveal their insecurities, stripping themselves of the barriers that prevent them from coming to terms with their loneliness and social inadequacies. This metamorphosis succeeds in evoking sympathy from the audience for the two characters through McIntyre's humorous portrayals. From their introspection, it is revealed how, despite their outward behaviour, both Bobby and Donna long for any kind of meaningful relationship which would add some substance to their life.

McIntyre portrays both characters with equal intensity, and in the process excellently conveys her message to the

audience. She succeeds in reducing the obvious logistical problems involved in playing two characters to a minimum.

Brush-Off has received rave reviews everywhere it has played. It is McIntyre's first attempt at writing and certainly should not be her last. In fact, the play has been so well received that a French version starring Andrée Pelletier is being planned.

In an interview for the *Weekly*, McIntyre says that the play is really not an indictment of the singles' scene, but shows that the bars are no answer for lonely people. "It may be useful as a place for singles to meet" and "there may be a lot of advantages in being single" says McIntyre "but it really does not do much for people who feel they are being screwed by other people."

McIntyre hopes to show that Canadians can write excellent plays. She was formerly involved in Toronto's alternate theatre scene which specializes in Canadian plays. While she does not consider herself a nationalist, she does think it is "unfortunate that so many Canadians are exposed mainly to foreign theatre." That situation may change if Jo Ann McIntyre continues her successful career.

Centaur's Ashes Misses the Point

by Jan Sheltinga

Ashes is a play that is devoted to the development of a theme, rather than to the delivery of a sole message. David Rudkin's play poses many questions, and provides few answers on the subject of parenthood.

The theme of *Ashes* is many-faceted. It is a study of the humiliation that many childless couples subject themselves to in order to become parents. Those who are not fortunate enough to be able to bear children are mercilessly forced to endure the clinical probes of the medical profession and social adoption agencies. Matters of a highly personal nature are laid bare to the queries and comments of outsiders, who frequently mask their curiosity in shrouds of sympathy.

Ashes questions the idea that parenthood is the normal, natural path for a young married couple to follow. It examines the ritual surrounding conception in a scientific, myth-free manner. In doing so, the play presents a harsh and intensive investigation into the very meaning of inheritance and man's basic instincts of procreation. Universal themes of justice, truth, and guilt are developed throughout the story.

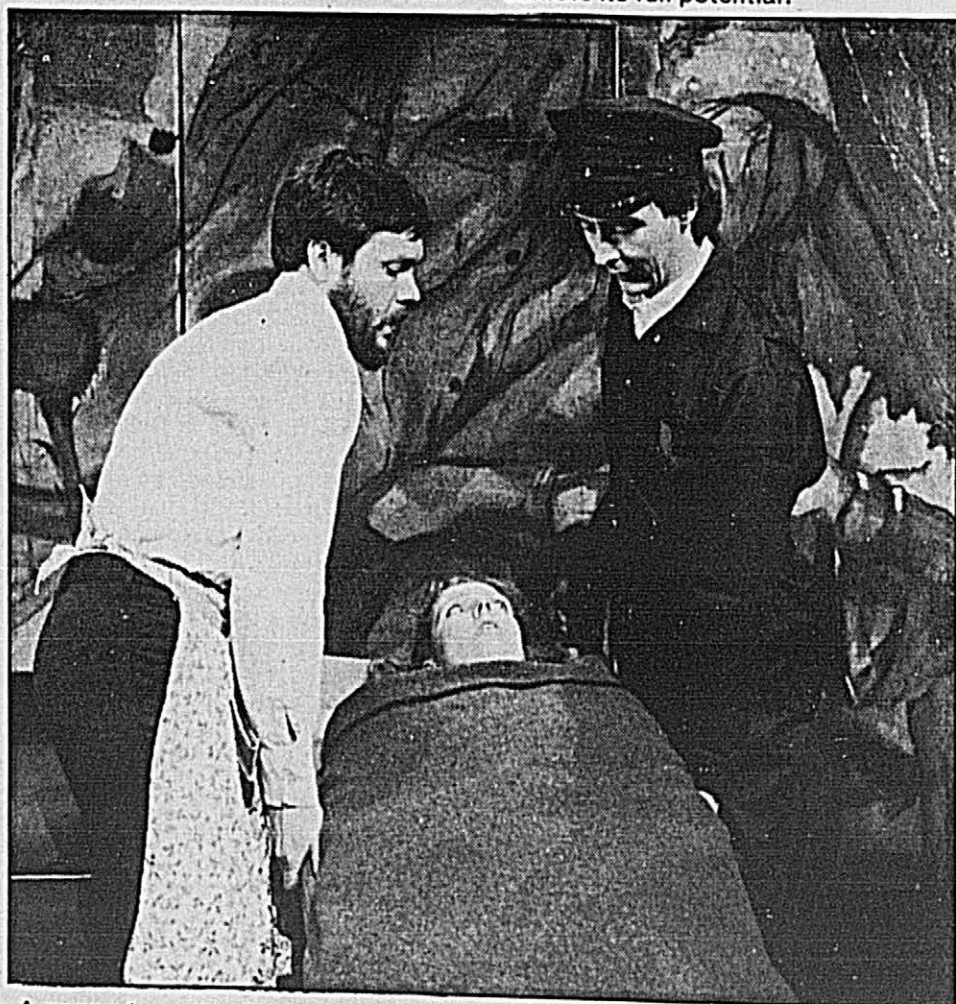
Although the subject matter of *Ashes* is ripe for dramatic exploitation, the emotional intensity is neutralized by dialogue that is too symbolic and philosophical. The author has chosen quasi-Shakespearean language instead of that which is simple and direct. Consequently, many lines that might stimulate thought are lost in hyperbole. The two major actors, Tom McBeath

as Colin, and Sara Botsford as Anne, manage to develop their roles admirably. Their presentation is sensitive and credible, in contrast to the other actors in the play who are competent but remain distant. Graham Batchelor, who portrays various members of the medical profession, has an accent that is too British for the North American audience to easily understand.

The theme of *Ashes* must be treated in a delicate and tasteful manner if it does not wish to alienate the audience. Unfortunately, under the direction of Maurice Podbrey, Centaur's production does not always manage to maintain this sympathy. At times, whether it is a result of Rudkin's script, or Podbrey's interpretation, scenes that have great emotional potential fall subject to unnecessary gore and instill squeamishness or embarrassment. The gurgling, toilet-like sound effects act more to distract the audience, rather than enhance the play.

The motives for parenting have come under heavy scrutiny in the past few years. The recent controversy revolving around the subject of test-tube babies adds fuel to the fire of the discussion. David Rudkin has assumed throughout his play that parenthood is a goal worthy of its struggle. However, after having seen *Ashes*, one really wonders whether the trials and tribulations are worthy of the experience.

This play raises a number of questions of a public and personal nature. Although it is essentially thought-provoking, *Ashes* does not achieve its full potential.



A scene from the Centaur's production of *Ashes*. From left to right, Tom McBeath, Sara Botsford and Graham Batchelor.

Movie, Movie is First Rate Fun

by Davidson Thomson

Movie Movie is the type of film that whole families used to go to see together, and there hasn't been a film like that in years. Family cinema started to die out at the end of the sixties, with *Hello Dolly* and *That's Entertainment* raggedly finishing it off. **Movie Movie** is a first rate family picture—not just because it's funny and light and squeaky clean, but because it's so intelligently clever.

As the title tries, but fails, to imply, **Movie Movie** is a double feature—two short films, a black and white melodrama and a technicolor musical with coming attractions sandwiched in between. It's a "total concept" remake of a thirties cinema showcase, twisted slightly with parody into a funny, loving look at what was so wonderful about thirties movies.

Stanley Donen has directed the film with a velvet glove, it seems, but maybe it's just the all too rare faculty of intelligence, that saves the film from being merely a sendup of old movies. In making **Movie Movie** Donen was faced with two extreme possible approaches to the material—the sort of Holier-than-the-present approach that *That's Entertainment* delivered (and he starts out almost giving us that, with George Burns introducing the evening à la Gene Kelly and Liza Minnelli, in a reverent whisper, but then Burns' eyes start to twinkle and a giggle undercuts everything, and we know that we're safe), or the total distortion cum butchering that Peter Bogdanovich gave us in *At Long Last Love*.

But Donen doesn't give in to either of these. His credentials are good enough—he made *On The Town*, *Royal Wedding*, *Funny Face*, and *Charade*—that he knows this sort of filmmaking well enough to have total control. Instead of a sendup, he gives us the best of what was always *inherently* funny about thirties films. We laugh more at the thirties naiveté, predictability, and super-showbiz, all finely

exposed here, than we would at any bowdlerization of the material.

Of the two features, "Dynamite Hands" and "Baxter's Beauties", I liked the second best, perhaps only because it's based on my favourite musicals. "Dynamite Hands" is a little morality film about the evils of rich men and blonde women, and a young aspiring lawyer who comes up against them both when he turns to boxing, with his dynamite hands, to earn some quick money to pay for an eye operation for his sister. It's all those FBI films that were once so terrifying turned into a funny triumph of the People. The climactic fight in Madison Square Garden is just right—predictable but exciting nonetheless; we start to root for our hero, and when his good girlfriend (with brown hair) rushes down to ringside at just the right moment, we're really glad she's there, that the film didn't forget that perfect final touch.

"Baxter's Beauties" is a Busby Berkley, Zigfield Follies, Judy Garland let's-put-on-Broadway-show-in-the-barn musical about an accountant-composer and a small-town girl who

comes to New York to become a star. Both get hired to work on the same show, and fall in love. Shades of *The Red Shoes* even. There's a Zigfield-like producer, and an unruly female star with an all-white dressing room, and a big production number at the end.

What's really wonderful about **Movie Movie** is the acting. This is an actor's film, as thirties movies were, and Donen uses his stars—George C. Scott, Trish van der Vere, Eli Wallach, and Red Buttons—like a rep. company, casting them in both films, and they respond as if they hadn't had this much fun in years. George C. Scott is in particularly good form—as the old-salt trainer in "Dynamite Hands" and, contrastingly, as Baxter, the gleaming dandy producer in "Baxter's Beauties". He's always real, but underneath there's a glimmer of knowledge, a touch of "Isn't this stuff great". He's got the tone of the whole film in his performance.

And the newcomer talents, Harry Hamlin as the boxer in "Dynamite", Rebecca York, made up to look like Judy Garland, and Barry Bostwick, as the kids who make it in "Baxter's Beauties" are full of energy. They really perform, and their unfamiliar faces make them seem extra-young. Bostwick has a showstopper number where he auditions his compositions for Baxter—singing and dancing on the furniture to the strains of an unseen orchestra. Like Liza Minnelli in *Cabaret* with her voice and that flashy choreography, or Streisand's fully orchestrated "I'm the Greatest Star" in the empty theatre of *Funny Girl*, it's too good—we wonder why Sally Bowles or Fanny Brice, or this guy Dick, aren't already superstars. Here that over-production is intentional—we revel in the great performance but we laugh too at how unbelievable scenes like this were.

Movie Movie is full of energy, bravura, and fun—the audience was so high on it they started cheering halfway through. It's exciting and easy to take, and *that's* entertainment.

New Age Rock...

continued from page 5

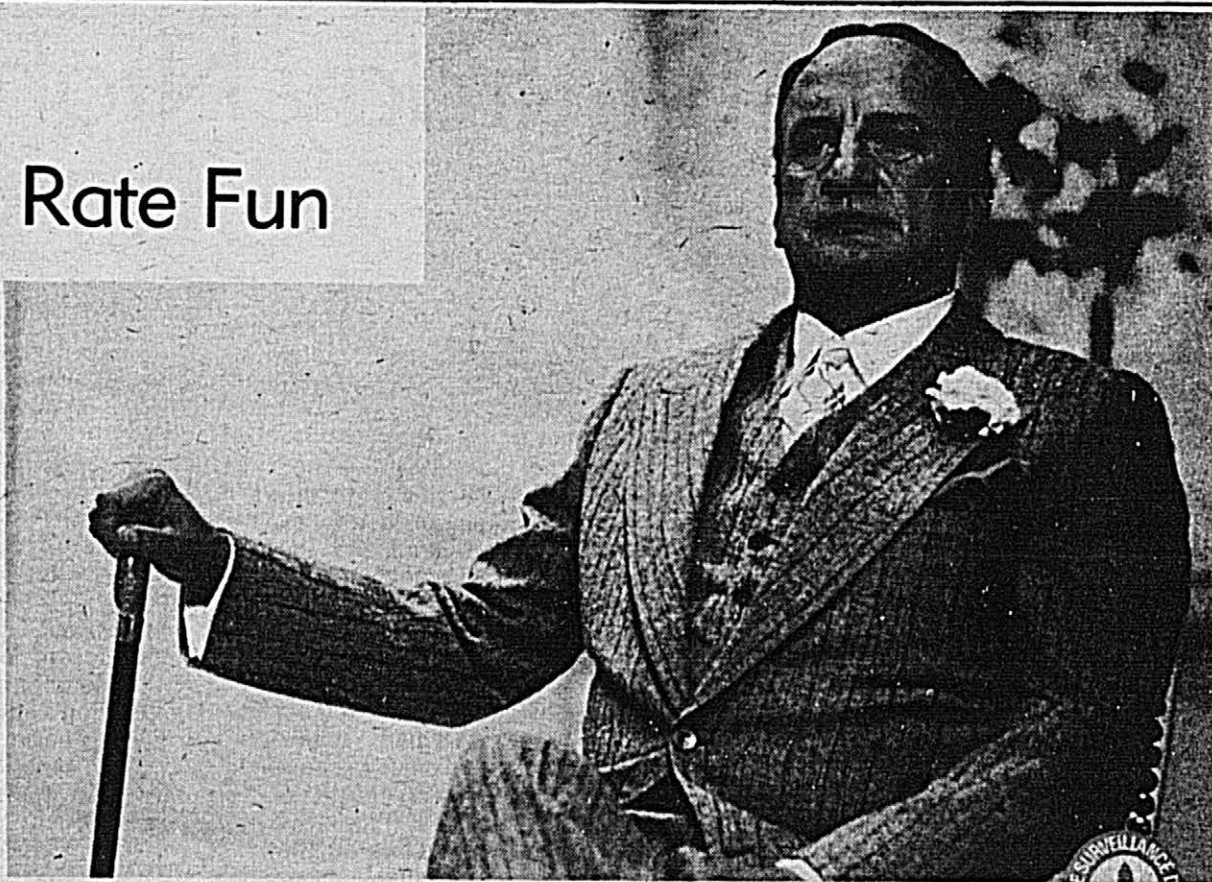
vibrant and musical; they don't sound like the noise of a machine gone out of control.

The songs on *Black Noise* have a distinctly human and emotional quality, even though the futuristic motif and technological gadgetry might lead one to think otherwise. We may be glimpsing "future history," but the feelings behind the events are still the same. FM musically conveys the tingle of traveling, the thrill of discovery, the quiet courage of exploration, and the zest and clang of battle. It's just been moved to a different time and place. The music seems to change shape as it changes mood; it is highly effective in expressing what's intended, and the stereo effects are terrific. *Black Noise* was two years in the making, and the work and attention given it by the group are evident.

FM should be able to crank it up as much in person as they do on vinyl. The group composes with the intention of performing their music live. Anything achieved in the studio can also be reproduced in front of an audience. Hawkins views the concert as a chance to keep the audience highly entertained while also stretching their imagination. The furthest limits of electronic music haven't yet been explored or presented. While concentrating on the music, the group also provides a light show, and Hawkins promises an overall good time.

I asked Hawkins who he thought was a dominant force and guiding influence in today's music trends. Surprisingly, he said no one. Today's foremost performers have been around for a long time, and so has their music.

Hawkins has not been to Montreal since Expo, and FM is really anxious to leave Toronto and "see the real world." Their enthusiasm and talent should produce a show that will make FM seem "Fairly Marvelous", "Friendly and Magnanimous", "Faintly Mysterious" and "Frankly Magnificent". Catch them this weekend at El Casino, 316 St. Catherine St. W.



Another Saturday Night and I Ain't Got

Cheap Weekends...

continued from page 3

Puzzle of Pain (obtainable at the McGill Bookstore for \$2.75). In some such a thought may produce symptoms of causalgia. For these persons I offer Plan B.

The Old Munich would be a dismal place to go alone. This St. Denis locale is the hangout of sailors and middle-aged women in aqua chiffon. Still it's worth a trip for the decor alone. The giant hall is done up like a German Biergarten with wooden floors, long tables, and various and sundry gew gaws that hang from the walls. The waitresses wear dandy Bavarian suits with matching knee socks. And the Tanzkapelle, that's the Oom Pah Pah Band, plays old favorites like Edelweiss and Ach Du Lieber Augustine as it whirls about on a rotating round stage. But the best part is that for \$1.50, the price of one beer, one can polka away the evening. Young single women are readily asked to dance, but even the partnerless ingenue can make a splash dancing alone or with another woman. One needn't feel inhibited at **The Old Munich** for the keynote is animation. Everyone does something. On one

occasion a young man strolled across the top of my table yelling about hockey.

On the other side of town, in the Alexis Nihon Plaza, the **Ball Hal** offers the city's only aquarium bar (that's a long bar that fish swim in), and lascivious-sounding potables like "The Vicious Virgin." The **Kon Tiki** at the Sheraton Mt. Royal Hotel on Peel Street serves up drinks in pineapples and coconuts as well as in large white troughs. Some, beverages like the **Jungle Itch**, come in a glass. Both establishments try to make the patron feel as if he were in a Polynesian thatched hut. The **Kon Tiki** has not only the mandatory multi-bellied laughing figures, but a tropical pond, surrounded by some jungle vegetation and cacophonous fauna.

Prices are generally high. Drinks start at about \$2.50 and become more costly as their containers and accoutrements become more extravagant.

By far the most inexpensive way to pass time in Montreal is sleeping. For that reason I suggest that it be done until sometime late Saturday afternoon.

Those who overdid the Vicious Virgins the night before will certainly need their rest.

The next stop on the agenda is downtown Montreal for what might be called the **Fragrance Tour**. Catherine Deneuve says she'd rather leave her house without makeup than without her fragrance. I hope I never have to make that decision. Still it's fun to check out the latest in perfumes. One can try them on all at once or separately without removing a stitch of clothing.

Perfume browsing requires a bit of general shopping savvy and some previous knowledge. For example, a novice might be deterred by the presence of the hawk-eyed cosmetics saleswoman who seems to be wearing just a dab of every item in the display case. This woman will want to know what the browser is looking for, for whom, and why. The browser must maintain his or her composure and say, "I'm just looking thanks." The more timid will invent a birthday for mother or sister and the real coward will give up the whole mission. The personnel at Ogilvy's are known for being friendly and understanding of the entire procedure. Eaton's and the Bay have larger and more attractive cosmetics departments but the salespeople are overzealous. Simpson's comes out somewhere in between.

Like a piece of art, perfume can be better appreciated when one knows something about it. One needn't do too much background reading, but should be aware of several things before he or she starts out.

Charlie is the biggest selling fragrance in the history of mankind. It's not worth a spritz because theoretically it has permeated the solar system. On a windy day it wafts through the streets of Montreal along with the exhaust fumes.

Shallmar comes in a nice bottle and is frequently mentioned in trashy occult novels as the fragrance worn by the pretty young housewife before she was possessed. Like *L'Air du Temps*, *Guerlain*, and *Joy*, it's a classic and should be smelled.

A concoction called *Fidji* has the aura of rotting guavas. *Chloé* makes me dizzy, though it's all the rage in the United States. Designer fragrances are uniformly uninteresting except perhaps for *Halston*, and *Geoffrey Beene's Red*.

And of course there's *Opium*. Yves St. Laurent's latest brew would be dangerously addictive if it didn't cost \$100 an ounce. It's packaged in Chinese red and is supposed to recall the mysterious aromas of the Far East. At

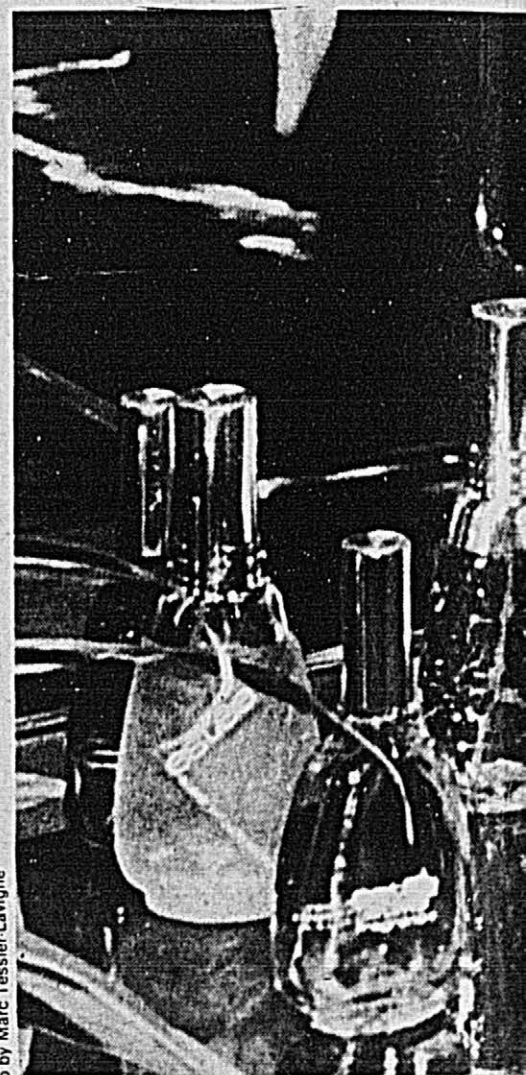


photo by Marc Tessier-Lavigne

For a cheap thrill in Montreal our Weekl some of the newest scents on the market

best it's heady and alluring. At worst it's spicy just like Mom's apple pie. A squirt of the cologne, which costs about \$30 a bottle, must be worth at least a couple of cents. It could be one of the last freebies in town.

Caution should be taken not to spray the contents of every attractive bottle on to the same patch of flesh. Once all available skin space has been exhausted it's time to hit the streets.

I've always been a sucker for a panoramic view. The top of Mt. Royal is great but chilly this time of year. An alternate site for perusal of the city lights is the Hyatt Regency Hotel. From the glass elevators, which run outside the building, one can get a good look at western Montreal. Admission is free.

On Saturday night one should consider all the cheap things he or she could do at home, or hope that he or she has been invited to a party. Of course there are always movies, theatre etc. Still, for those who feel they've hit the skids by about 1:00 am there's nothing more invigorating than a brisk walk.

The Bagel Factory, on Rue St. Viateur, is open all night. The little bakery turns out poppy and sesame seed coated bagels which can be

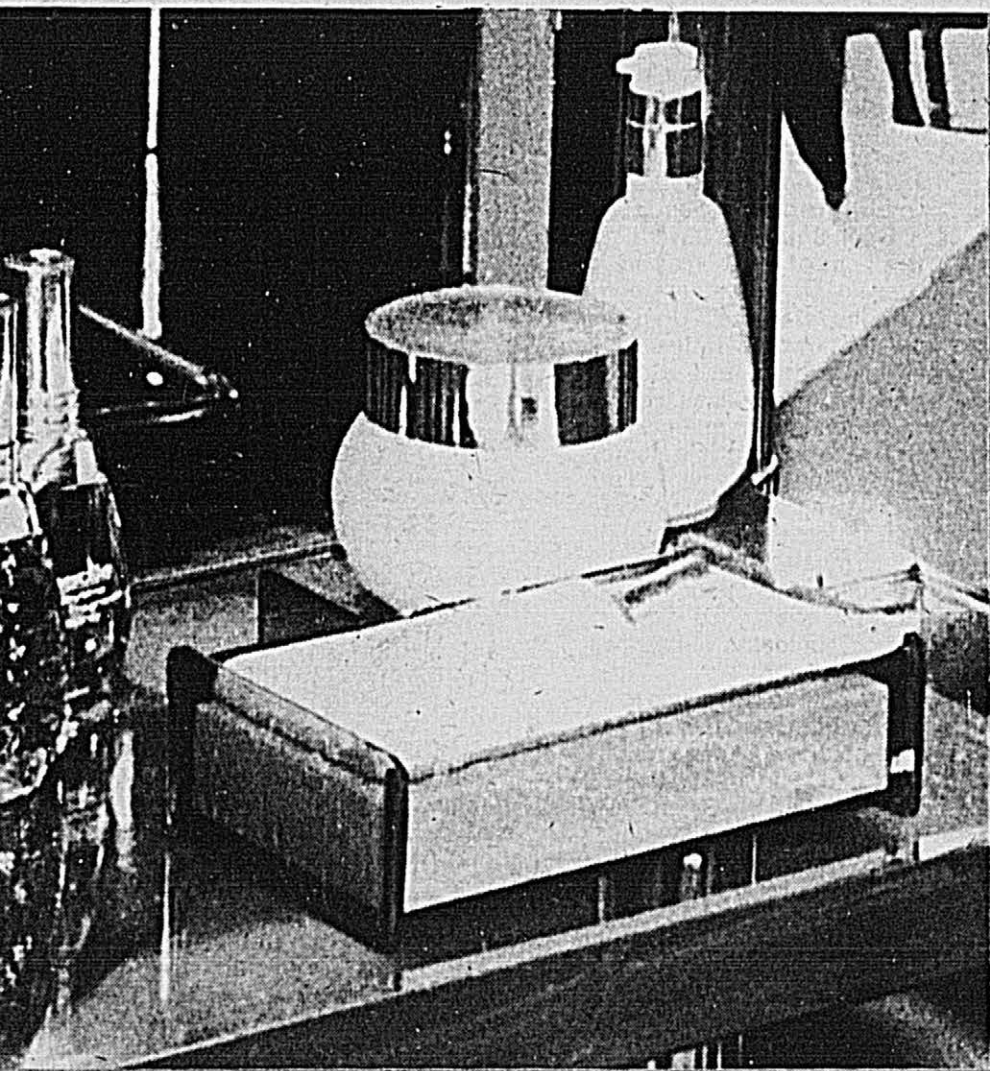


photo by Marc Tessier-Lavigne

The Weekly



No Money....



A cub reporter went right down to Eaton's cosmetic counter and sampled

bought for about \$1.50 a dozen. They're best eaten immediately after purchased, though some might be saved for Sunday brunch.

Which brings me at last to Sunday morning and an inexpensive activity often ignored; that is churchgoing.

Some won't like this suggestion. The Erskine American Church, on Sherbrooke Street, which I chose to visit last Sunday, was not exactly the stomping ground of the Beautiful People. In fact the worshippers were 90% bluish haired elderly women and a token few city sophisticates come to assuage their guilt for hedonistic pleasures indulged in the night before.

The service was short and painless. The choir was adequate but uninspiring. The highlight of the morning was the sermon, delivered by the Reverend Norman Slaughter, on the subject of the cult of the Superman. In brief, the Reverend Slaughter likened the prophet Isaiah to the current movie hero, Superman. Like Isaiah, the man in the blue tights helped his people. Unlike Isaiah, he pushed back the San Andreas fault, picked up a bus before it plummeted into the ocean, and saved Lois Lane from an untimely death. Slaughter noted that the Man of Steel

was born in another world of a benign father. This may have some implications that even Christopher Reeve hasn't noticed.

If one wishes to spend a little bit more money, and is somewhat shy of Church, he or she can substitute a trip to the Angrignon Indoor Zoo. It's about 15 minutes away from McGill by Metro and affords the zoogoer an opportunity to see the latest in ultra modern metro stops.

The Angrignon animals aren't exactly the last word in exotic species (for that there's always the Kon Tiki). There are goats and deer, some monkeys, birds and snakes. Every hour two seals perform tricks to the delight of countless screaming youngsters. It costs around a dollar to get in and the round trip on the metro adds another dollar to the price of a day.

For 50 cents less than the zoo jaunt will cost, one can walk to the neighbourhood grocery and buy the Sunday New York Times. A thorough reading of the paper should take until next Friday when the quest for cheap weekend fun will begin again.



Earthy Edibles on Crescent St.

by Susan Popper

The name Madhu Bhandra might elicit thoughts of Indian mystique, but this quaint restaurant offers a garden of earthy culinary delights for "veggies" and adventurous diners as well. On my second visit to this 'nirvanic niche', I decided to play roving-restaurant-reviewer-in-disguise in order to pass objective judgement.

Seeking refuge from frigid Crescent Street, I entered Madhu Bhandra and was warmed first by its ambiance (soft lighting and gingham tablecloths), and later by some mushroom-vegetable soup. Following the soup came the special of the day, a choice between macaroni and cheese or lentil loaf. I chose the latter, in order to try something different: it was accompanied by a salad complete with those munchy green delectables, alfalfa sprouts. On a previous visit I sampled curried rice and zucchini-kasha casserole, and found those taste combinations to be exotic palate-teasers. Middle Eastern specialties such as humus and felafel,

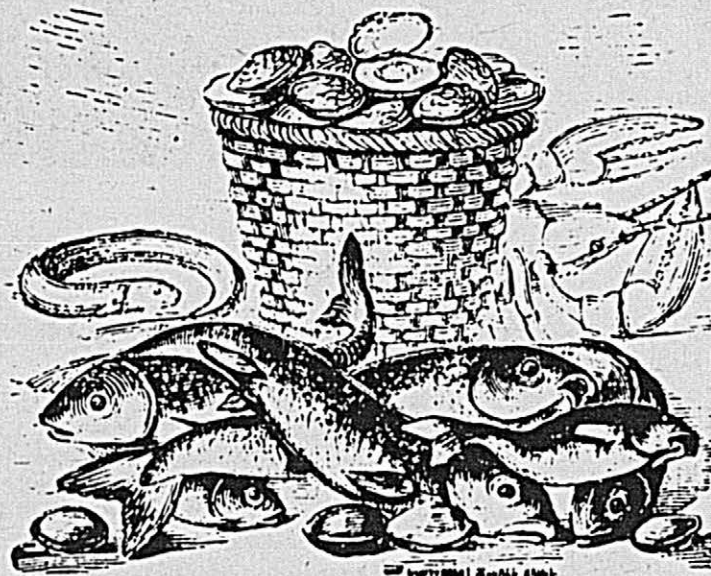
are available, as well as an assortment of omelets, salads, sandwiches, and fresh, natural fruit and vegetable juices. To finish off your meal, there are home made deserts, ice cream, and herbal teas. For the cheesecake worshipper, it's heaven-on-earth.

Warning: their luscious creamy cake will prove to be addictive.

Madhu Bhandra is one of the few places where food harms neither the body, nor the pocketbook, as healthy eating and reasonable prices are the central concepts here. The daily special, which includes soup and a casserole, costs \$3.25, but without too much difficulty, it's possible to be satisfied and spend even less. Madhu Bhandra is located at 1175 Crescent, between Ste. Catherine and Dorchester, and it's open Monday to Thursday 11 am-10 pm, Friday to Saturday 11 am-12 pm. It's a warm, friendly place for lunch, dinner, or an after-movie snack.

Madhu Bhandra is bound to please you—it provides nourishment for the spirit as well as the body!

A Weekend With a Porpoise



by Terrice Bassler

If a package from Waldman's Market is the closest thing you've seen to a live fish this winter, it's time to visit the Montreal Aquarium on St. Helen's Island. For a nominal 50 cents admission, students can gawk at all sorts of aquatic life.

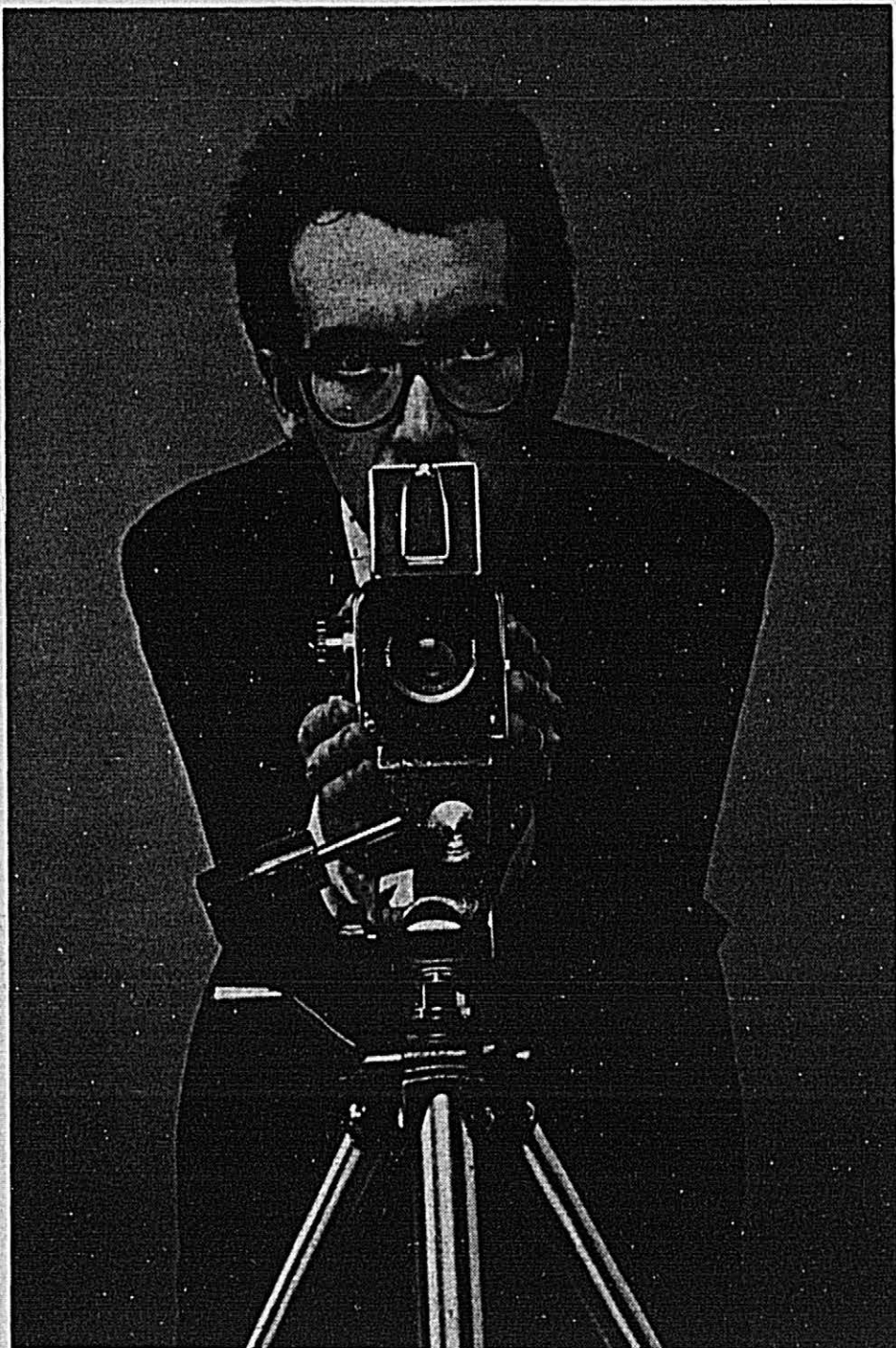
Exhibited in spacious, easy to view tanks the collection of fish is truly exotic—full of color and abounding in oddity. One variety of fish has transparent skin and is virtually a swimming skeleton. Another insists, for some reason, on swimming upside down. And, of course, one cannot miss the awesome tiger shark and piranha who gape hungrily at all who pass by.

If the fish at the aquarium don't turn you on, chances are something else will. You can't help but become partial to penguins after watching them strut and waddle around their plastic iceberg.

With luck the birds will even show off their swimming prowess which is a sight to see as they dart through the water like black and white torpedoes.

The aquarium also affords a gander at some amphibians and reptiles including turtles, tree frogs, and more than enough snakes. And if you're willing to shell out an additional 75 cents there's a dolphin show four times daily.

Throughout the winter the Montreal Aquarium is open 10 am to 5 pm. Tuesday through Sunday and closed on Mondays. To get there you have several choices: 1) Take the Longueuil Metro from Berri to the island. 2) Drive across the Jacques Cartier Bridge and take the exit marked St. Helen's Island, or 3) Swim from the city to the island via the St. Lawrence, which, at this time of year, I wouldn't recommend even to a fish.



Costello: Is Elvis Dead?

by Daniel Chonchol

After three albums, the Elvis Costello pose is wearing a little thin. On previous discs, his whining misanthropy was offset by an ominous organ and drum-dominated backing and by some incisive social comment. However, on Costello's latest effort, *Armed Forces*, we find the music's hard edge gone, the organ replaced (for the most part) by rinky-dink piano runs, and

lyrics rarely rising above cleverly meaningless babble. Stripped of the underpinning supplied by the aforementioned components, Elvis Costello's art pales. The persona of the tortured, alienated nihilist has been replaced by that of the tortured, alienated high school nerd. This album begs the question: has Costello nothing new to say or has he never had anything to say?

I would opt for the first interpretation. It's obvious that Costello (it's hard to call him Elvis) still has the same obsessions: paranoia ("Better cut off all identifying labels / before they put you on the torture table," "She's picking out names / I hope none of them are mine"), misogyny ("Big Boys"), and paranoid misogyny ("Busy Bodies," among others). There's also a military motif thrown in for good measure (the title, "Two Little Hitlers," "Senior Service," "Goon Squad," "Oliver's Army"). But none of the themes are carefully developed; they only emerge through offhand references. Unlike Dylan, who uses throwaway lines to set us up for his knockout punch, Costello delivers only throwaway lines. His lyrics, which were not crystal-clear to begin with, are cryptic on this album. There's plenty of wordplay here ("I get hit looking for a miss," "A death worse than fate") but wordplay in a vacuum doesn't tell us much. What are we to make of pronouncements such as "It's all so calculated, she's got a calculator," or "accidents will happen, but only hit-and-run"?

Musically, Costello continues to make good use of mid-sixties pop devices: the Beatlesque (circa *Abbey Road*) fade-out in "Party Girl," the Zombies-like opening of "Green Shirt" and the Byrds-like rhythm guitar on "Busy Bodies." His songs are also more melodic now. However, this may work to his disadvantage. The jagged, ragged rhythms of the first two albums would perhaps have been more appropriate, in order to help us forget the lyrics, or at least to lend them some force.

There are songs on this record that afford some hope for the future and lend credence to the view that Elvis Costello is not simply a poseur. "Oliver's Army" is a jaunty number extolling the virtues of the armed forces. Not only is the army a haven for the jobless ("If you're out of luck or out of work, we could send you to Johannesburg"), but it takes you to exotic places like Palestine, Hong Kong and China. "Two Little Hitlers" is a song that mines the military metaphor of the album's title; it deals with psychological warfare on the sexual battlefield. "I will return," intones Costello, MacArthur-like.

Armed Forces' final track, "What's so funny 'bout Peace, Love and Understanding" (written by Nick Lowe, who produced the album) is so good it doesn't really belong here. Conceptually, it doesn't stand up, since Elvis Costello has about as much credibility as Idi Amin when it comes to peace, love and understanding. However, the song itself is so strong, and the band's attack so determined, that it just blows away everything else on the disc. It bodes well for things to come. Remember, Elvis Costello will return.

photo by Serge Gauthier



Axis: A Success on Theatre Carnival Stage

by Michael Pasternak

Passion, death, possession, unrequited love — all themes expressed by the Axis dance group last night. The group is made up of private dancers and choreographers, among them the dynamic stage personality of Iro Tembeck.

Tembeck on stage stands strong-limbed and strong-willed yet lithe and sensuous: grace that conveys an air of violence and lust.

Tembeck was strong enough to overshadow her colleagues, but perhaps this could be attributed to the size of the theatre and one's location in the audience. The theatre is not big enough to allow the viewer to take in the performance without considerable glancing back and forth between characters, but while this might detract from the overall performance it allows one to identify with each performer. The intimate, almost-too-close relationship between dancers and audience becomes exciting, especially in Tembeck's presence.

Though Tembeck gives a strong performance, she is by no means alone on stage; her colleagues Louise Kralka, Gabriela Orbach, Marie Robert and Peter George provided a welcome respite from Tembeck's somewhat overpowering performance. The blend of musical style and choreography climaxed in the final piece, "Ma Valse," which did not even include Tembeck.

Each piece was a study in emotion and form, moving forces created: shifting patterns of light and line; tension between the dancers and the floor, the light and the music all furthered the strong emotional outpouring. Perhaps the best example of interplay between character and form was in "Kouros" and "Ma Valse".

All in all, Axis gave a good interpretive dance performance, one that can be enjoyed either for the all-round show or the strong character portrayals.

The presentation of Axis is part of Tuesday Night Café's New Theatre Carnival, and will be performing at Morrice Hall 106 until February 10th. On February 15th they will appear at noon at Place des Arts. Tickets can be obtained at the door at \$2.50 for students and \$3.00 for the general public.

PRODUCERS

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Gail Heimann, Frank Funaro
Peter Thompson, Chris Pomiecko
Jan Sheltinga, Danny Rosen
and Rick Matthew

Coming
Next Week:
The
Gastronomy Issue

AROUND TOWN

FILM

Cinema V

(5560 Sherbrooke St. West, 489-5559. admission \$1.75)

Thurs. Feb. 8: 7:00 *As Young as You Feel*...7:15 *Silent Movie*...9:15 *The Rubber Gun Show*...9:45 *Les Deux Anglaises et le Continent*.

Fri. Feb. 9: 7:00 *Goin' South*...7:15 *Bananas*...9:15 *Up in Smoke*...9:45 *Let It Be*...12:00 *The Rocky Horror Picture Show*.

Sat. Feb. 10: 7:00 *L'Argent de Poche*...7:15 *Goin' South*...9:15 *Taxi Driver*...9:45 *Up in Smoke*...12:00 *Cocaine Fiends*.

Sun. Feb. 11: 7:00 *A Wedding*...7:15 *Love and Anarchy*...9:15 *Bananas*...9:45 *Goin' South*.

Mon. Feb. 12: 7:00 *A Clockwork Orange*...7:15 *Fellini's Roma*...9:15 *Edvard Munch*...9:45 *Animal Farm*.

Tues. Feb. 13: 7:00 *The Magic Flute*...7:15 *Il...*...9:15 *Edvard Munch*...9:45 *Animal Farm*.

Wed. Feb. 14: 7:00 *Bonaparte et la Revolution*...7:15 *Medea*...9:15 *Flesh Gordon*.

McGill Film Society

(3480 McTavish, 392-8934)

Thurs. Feb. 8: *The Gods and the Dead* d. Ruy Guerra (1970 Brazil) Portuguese w. Eng. subs. 7:00, L-132.

Fri. Feb. 9: *Five Easy Pieces* d. Bob Rafelson (1970 USA) 7 & 9:30, L-132.

Wed. Feb. 14: *Notorious* d. Alfred Hitchcock (1946 USA) 7 & 9:30, L-132.

Seville Festival (2155 St. Catherine West, 932-1139)

Thurs. Feb. 8: *Lord of the Flies* d. Peter Brook (1963 GB)

7:30...*Madame Rosa* (La Vie Devant Sol) d. Moshe Mizrahi (1977 France) 9:30.

Fri. Feb. 9 *The Big Fix* d. Jeremy Paul Kagan (1978 USA)

7:00...*Madame Rosa* (La Vie Devant Sol) d. Moshe Mizrahi (1977 France) 9:30...*Night of the Living Dead* d. George A. Romero (1968 USA) 12:00.

McGill Camera Club General Open Meeting Thursday Feb. 8

Drop in anytime
from 11:30 to 1:00
room 107-UNION

see winning photos of photo contest also:

- report on activities to date
- membership renewal and new members sign up
- darkroom procedures
- help needed to set up photo exhibit in Redpath Museum
- Next meeting in March to elect next year's executive.

Sat. Feb. 10: *Play It Again, Sam* d. Herbert Ross (1972 USA)

7:15...*Madame Rosa* d. Moshe Mizrahi (1977 France) 9:30...*The Rocky Horror Picture Show* d. Jim Sharman (1975 GB) 12:00.

Sun. Feb. 11: *The Wizard of Oz* d. Victor Fleming (1939 USA) 5:15...*Madame Rosa* 7:15...*Autumn Sonata* d. Ingmar Bergman (1978 Sweden) 9:30.

Mon. Feb. 12: *Madame Rosa* 7:30...*End of the World in Our Usual Bed in a Night Full of Rain* d. Lina Wertmuller (1977 Italy/USA) 9:30.

Tues. Feb. 13: *Autumn Sonata* d. Ingmar Bergman (1978 Sweden) 7:30...*Madame Rosa* 9:30.

Wed. Feb. 14: *Romeo and Juliet* d. Franco Zeffirelli (1968 GB) 7:00...*Autumn Sonata* d. Ingmar Bergman (1968 Sweden) 9:30.

Concordia Conservatoire d'art cinématographique (1455 de Maisonneuve West, 879-4349)

Fri. Feb. 9: *The Human Condition* (Part II) *Road to Eternity* d. Masaki Kobayashi (Japan 1959) subs. Fr. and Eng.

Sat. Feb. 10: *To Be or Not To Be* d. Ernst Lubitsch (USA 1942)...*Hell's Angels* d. Howard Hughes (USA 1930).

Sun. Feb. 11: *Two Women* d. Vittorio de Sica, (1961 Italy) in Eng...*A Night at the Opera* d. Sam Wood (USA 1935).

Mon. Feb. 12: *La Guerre est Finie* d. Alain Resnais (France 1966)

Tues. Feb. 13 *General Suvorov* d. V. Pudovkin (USSR 1941) subs. in Eng.

Wed. Feb. 14 *Duck You Sucker* (Once Upon a Time...*The Revolution*) d. Sergio Leone (1971 Italy).

Loyola Conservatoire d'art cinématographique (F.C. Smith Auditorium, 7141 Sherbrooke St. West, 879-4349)

Wed. Feb. 14: *Baisers Voles* d. Francois Truffaut (1968)...*La Chinoise* d. Jean-Luc Godard (1967).

DANCE

New Theatre Carnival

(Morrice Hall 106. 392-5000, 273-0838)

Feb. 8, 9, and 10: Axis. A professional dance umbrella group. \$2.50 students. 8 pm.

Vehicule Art Gallery (61 St. Catherine W.)

Feb. 8, 9, and 10: Cristallisation. A dance by Marie Chouinard. 9 pm.

Théâtre Maisonneuve (Pda)

Feb. 12 to Feb. 17: Pilobolus Dance Theatre. \$7, \$9, \$12 and \$15.

MUSIC

L'Air du Temps

(191 St.-Paul W. 842-2003)

Feb. 8: Roger Walls Quintet.

Feb. 9 and 10: Steve Holt

Quartet

Feb. 11 and 12: Charlie Biddles

Quartet

Feb. 13: Billy Georgette Quartet

Feb. 14: Johanne Desforges et

Vic Vogel

El Casino

(316 St. Catherine W. 866-8228.

659-6042)

Feb. 8: John Mayall. Pop music. \$6.50.

Feb. 9 to Feb. 11: F.M. Toronto group. See review in this Weekly.

Feb. 14 to Feb. 18: Bernard

Lavillier. French protest singer.

Rainbow Bar and Grill

(1430 Stanley. 849-8262)

Feb. 8: Wells Davidson Band

Feb. 12 to Feb. 15: Scrubbers

The Rising Sun

(286 St. Catherine W. 861-0657)

Feb. 8 to Feb. 11: Mose Allison.

Blues pianist.

Feb. 14 to Feb. 18: Stephen

Barry Blues Band.

The Yellow Door

(3625 Alymer. 392-4947)

Feb. 9 and Feb. 10: Bill Staines and Dennys Brown

THEATRE

Saidye Bronfman Centre

(5170 Cote St. Catherine. 739-7944)

to Feb. 18: *En Pieces Detachees* by Michel Tremblay. In English. \$5 on weekdays. \$6.50 Sat. and Sun.

Centaur Theatre

(453 St. Francois-Xavier. 288-1229)

to Mar. 7: *La Leçon et La*

Cantatrice Company by Eugene

Ionesco. \$3.

Theatre du Nouveau Monde

(84 St. Catherine W. 861-0563)

to Feb. 25: *Le Cid* by Pierre

Cornelle.

Theatre de Qual'Sous

(100 Pine Ave. E. 845-7277)

to Feb. 25: *Theatre de Chambre*

by Jean Tardieu. \$5. \$6 on

Saturdays.

Players' Theatre

(3480 McTavish, 392-8989)

Feb. 14-18: *The Physicists*. Adm.

\$3.50 public, \$2.50 senior citizens

and students

ART

McCord Museum

(690 Sherbrooke W., Hrs. 11-5)

Feb. 8: 18th and 19th Canadian

Painting

Redpath Museum

(on McGill campus, 392-5994)

Feb. 11 to Feb. 14: Winning

photos and runners-up of the

McGill Camera Club Photo Con-

test. 2nd floor. free.

PROOF-READER

Editorial Board of a language-teaching journal requires services of an experienced proofreader, for articles and book reviews written in English. Candidate should possess knowledge of linguistics. Work is periodic, salary commensurate with qualifications. Please send resume to:

THE EDITOR

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The Yellow Door

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THE Warriors

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Walter Hill



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Circle K Club:

There will be a First Aid training Program today to learn life saving techniques in Union Building Room 1083 to 5 pm.

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Post-Graduate Students' Society ELECTIONS MARCH 8 & 9, 1979

Nominations are hereby called for the following positions on the Executive Board of the PGSS for the year 1979-80:

PRESIDENT

VICE-PRESIDENT—EXTERNAL AFFAIRS

VICE-PRESIDENT—INTERNAL AFFAIRS

VICE-PRESIDENT—UNIVERSITY AFFAIRS

DIRECTOR OF FINANCE

SECRETARY

1 STUDENTS' COUNCIL REPRESENTATIVE

2 STUDENT SENATORS: one of which must be pursuing an academic degree and one of which must be pursuing a professional degree.

Only regular members are eligible to be elected to an Executive Position.

All nomination papers must contain only the following statement:

"We the undersigned members of the Post-Graduate Students' Society nominate for the position of....."

Nomination papers must be signed by 25 nominators, (by 50 nominators for the position of President) with their year, department, school or institute and then countersigned by the candidate (including his or her address and phone number) and must be addressed to CRO, Graduate Center, 3650 McTavish Street, to arrive not later than Wednesday, February 21, 1979 at 5:00 pm. Location of polls will be posted in each department.

Chief Returning Officer

Schauspieler!

Rehearsal for Brecht's Kleinbürgerhochzeit at 5 pm in German Dept. Lounge. There are still two roles open for German-speaking male actors.

McGill Camera Club:

General Open Meeting in Room 107. Drop in anytime from 11:30 to 1 pm and see the winning pictures from the photo contest.

McGill Caribbean Students Society:

There will be an information session on Haiti. This includes a slide presentation, and general history of Haiti, to be followed by discussion. Stephen Leacock Bldg. Rm. 12. 7:30 pm.

Women's Frat:

Crumpets and tea at Kappa Gamma's English tea, from 3 til 5 pm, 456 Pine, no. 205.

Gay McGill:

The men and women who come to Gay McGill meetings range from timid individuals who are seeing other Gays for the first time to members who have been "out" for years. In tonight's meeting, entitled, "Coming out—a lifelong process", the various experiences we have encountered by being Gay will be discussed. Room 425 Leacock.

Soc Studs:

The Sociology Students' Association is having another

lunchtime speaker, noon in Leacock 738. Prof. Roger Krohn will discuss "The Social Process of Scientific Investigation".

Anglican Eucharistic Liturgy:

Is celebrated every Thursday at 1 pm at the Yellow Door, 3625 Aylmer St. Come to the second floor if you wish to participate in a simple, contemporary service, offered by the Student Christian Movement in McGill University (SCM).

Centre for Northern Studies and Research Film Series:

The film shown today will deal with the Lapps of northern Scandinavia and are entitled "The Sami-One People-Four

Countries" and "Sami Herders", 12:30-1:30 pm, L219.

"Introducing you to Socialist Albania":

Slide presentation by the McGill Friends of Albania, 12:30-1:30 pm, Union B01, followed by an Albanian Cultural presentation as part of the ISA Week festivities and International Dinner.

Faculty of Music free concerts:

Recital Room C-209 1:00 pm: Jazz Improvisation Class, Armas Maiste. Pollack Concert Hall 1:00 pm: McGill Jazz Band III, direction Peter Freeman. Works by Chatman, Simons, Ayoub, Carleton, Chase, Cobine, Nestico, James.

McGill Hellenic Association:

"Diomidis Komninos" general assembly for all the members at 6 pm in Union Bldg. room 310.

Winter Carnival Events:

Bavarian Night Union Ballroom 8:30, Admission \$1.00. Proceeds go to The Montreal Association for the Mentally Retarded. DON'T FORGET! Camera Club:

Sign up for free photography seminars on the bulletin board outside the darkroom (B02) today.

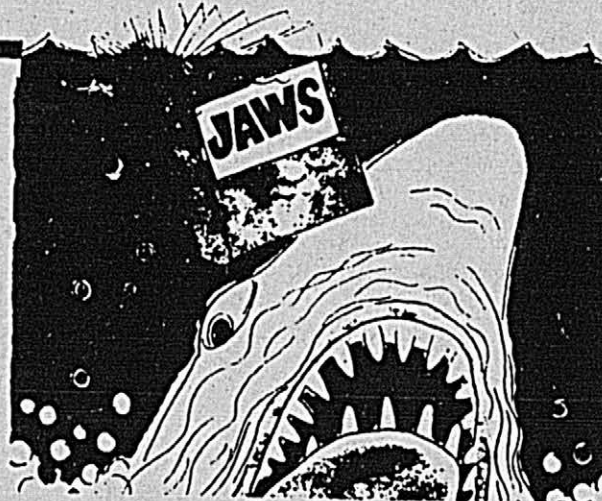
Department of Anthropology:

Professor Bruce G. Trigger (Dept. of Anthropology, McGill), speaks on: "Archaeology and the Image of the American

continued on page 13

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attack the story-line and don't put it down until they've finished the whole thing. And mark this well! They actually understand more, enjoy more, and remember more. That's right, MORE enjoyment! MORE retention, MORE comprehension, through MORE concentration — the key to learning.

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THIS WEEK ONLY MONTREAL

Wed.	Thurs.	Fri.	Sat.	Sun.
Feb. 7	Feb. 8	Feb. 9	Feb. 10	Feb. 11
6:15pm	6:15pm	10:15am	11:15am	1:15pm
8:15pm	8:15pm	12:15pm	1:15pm	3:15pm

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Today...

continued from page 12

Indian" 4 pm Leacock 738, (coffee available at 3:45). All welcome.

Judges:

Judges for the Winter Carnival Debating Tournament are invited to attend a judges session this afternoon at 2 pm in Union room 425.

Amnesty International:

Meeting at 5:30. Information call Irene during the day at 392-5890 in the evenings.

Marketing Club:

Presents Mr. Wayne Knox, of Imperial Tobacco. His topic will be Marketing Dynamics and Segmentation in the Cigarette Industry. All students are encouraged to attend, 3 pm in the No Smoking area of SBB 301.

The Meaning of Marxism:

International Socialism Study Group. Topic this week: "Rosa Luxemburg - Reform or Revolution?" Speaker: Dave McNally, ed. Workers' Action. All students invited.

McGill Curling Club:

Curling Friday night at 7 pm at Royal Montreal. Regular draw plus QUAA playdown second round: Kinahan vs. Sholzberg, Grafton vs. Rao. No curling Saturday.

Phi Delta Theta:

Big Fraternity party tonight. 3647 University street, 9 pm.

continued on page 15

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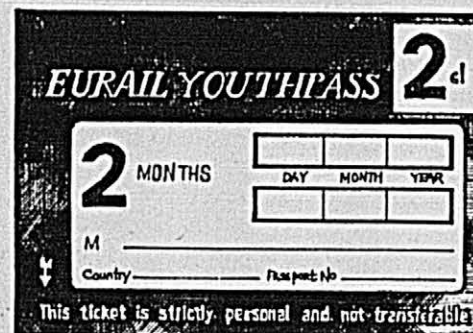
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(12 to 5)

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DailySports

Redmen nip Gaiters

by Pierre Jurtschyschyn

Well, if we had to pick one all-star for last night's game in Lennoxville, we surely would have to go along with goalie Steve Davies of the Bishop's Gaiters. He was the one who made the clear difference between a close call and a one-sided game as McGill barely escaped with a 3-2 win.

John Swan led the scoring for the Redmen with a goal and an assist, along with Dave Moritsugu who also had two points. Barry Ross completed the scoring for McGill.

For the Gaiters, American-born Larry Ring and Ron Rankine had the two goals. McGill dominated the game entirely, however, as they outshot their opponents 43-29.

Sylvain Charbonneau was a surprise starter in the Redmen's crease, particularly after the nice performance by Mike Farmer against Trois-Rivières and Laval last week. The rest proved profitable to Charbonneau as he came up with numerous key saves against Bishop's captain Ken Knowles and center Ron Armstrong.

At the other end, netminder Davies made several acrobatic saves against the likes of Neils Anthonisen, Barry Ross and Co. No matter how hard McGill tried, Davies somehow was always miraculously in the right position to make the save.

The Gaiters' rink is tiny and cold. Half the heaters do not work. Their attendance has lowered greatly since the beginning of the season because of a poor showing by their home team. Nevertheless, the small crowd of regulars made up for this lack of attendance by an overwhelming supply of insults directed at the opposing team.

And they almost succeeded. Once Steve Augustine swung his stick at one of the Gaiters' fans and that blew the lid off a couple more. Some guys stood behind the penalty bench, yelling and swearing at Augustine. But the latter mastered his emotions and ignored them.

This regrettable action was continued on the ice by some home players. Jim Grady tried

to sucker intense winger Kelly Burke into taking off his nose protector and fighting him. Burke quickly acquiesced, but Grady, who was still serving a minor penalty and had jumped over the bench, was soon promptly stopped by one of the linesmen. Coach Herb Madill, meanwhile, was yelling to Burke to keep his cool. Both players were sentenced with delay-of-game minors.

It was a very hard-hitting game, and Neils Anthonisen will remember that one well... if he can recall anything at all. In the last minutes of play, somebody laid a high cross check on him. For the next hour or so, he was walking in a daze, but now he seems all right.

The Redmen now stand in third place, just one point off second place held by the Laval Rouge et Or who have amassed a total of 21 points. The UQAC trails McGill, but they have three games in hand.

The Redmen can now enjoy a

nine-day rest and will need it, to cure those small injuries they have kept silent, because their next game is against the Concordia Stingers at their rink. That will be the Redmen's last regular program of this season. Remember, the second Friday from today, at the Loyola Arena, 7:30 pm.

Scoring Summary

First period

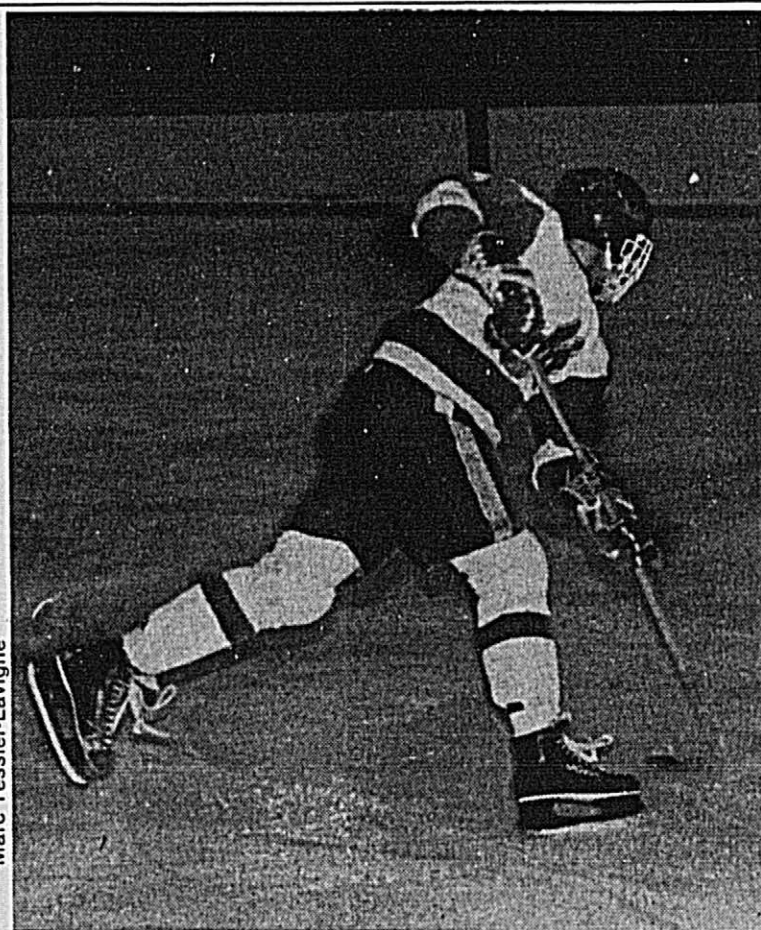
1. McGill—Dave Moritsugu (Swan)..... 1:43

Second period

2. Bishop's—Larry Ring (Knowles, Asleson)..... 8:20
3. McGill—Barry Ross (Hozack)..... 12:15

Third period

4. McGill—John Swan (Moritsugu, Burke)..... 18:36
5. Bishop's—Ron Rankine (Asleson)..... 19:07



Redmen defenceman Ed Vlasic

Martlets startle Stingers 4-4

by Don Di Maulo

"Nerve shattering" was the way coach Marilyn Staines described it. Martlet goalie Laura Drover felt that it got her "stomach tied up in knots." That was the way most of the players felt last night after the McGill squad bounced back from a 4-1 deficit to tie the second-place Concordia Stingers 4-4.

Concordia struck early in the first period as Francine Daoust picked up Sandy Mosel's rebound and fired a backhand shot over a sprawled Martlet goalie. The score remained unchanged until the two minute mark in the second period, when Wendy Jamieson made it 2-0 for the visitors on a low screenshot from the right circle. McGill rebounded minutes later as Dale Blenkhorn outskated a Concordia defencewoman and fired the puck between the pads of Concordia's Terry Kenney. Martlet's Linda Butt had initiated the play as she stole the rubber from a Stinger forward and fed a beautiful pass to Blenkhorn.

The Stingers came right back on a fifteen footer by Julie Healy. Concordia made it 4-1 on a screenshot that found its way through the pads of a puzzled

McGill goalie. The scene was now set for "the great McGill resurgence."

What seemed like seconds after the Stinger goal, Linda "Boomer" Butt clicked on a high backhand shot after Con's Terry Kenney had saved the initial shot off Blenkhorn's drive. Cory "Cap" Logan picked up the second assist.

The third period began where the second had left off. Blenkhorn fired a low shot from the left side that seemed to paralyze Stinger goalie, who did not seem to blink an eye after the shot. Butt, of course, picked up the assist.

Midway through the final stanza, Butt scored the goal "heard throughout the arena." After receiving a pass from Logan, Butt picked up a head of steam at the Stinger blueline, outskated the defence and put the nicest deke anyone would ever want to see on the bewildered goalie. Final score: 4-4.

McGill's Laura Drover feelings on the game were, "We are proud."

Coach Marilyn Staines was also proud, lauding the performance of her players, more specifically, forward-turned-defencewoman Dorothy Logan, who, she felt, "played her best game."

With this tie, the Martlets are assured of making the semifinals. Their opponents will be the same Concordia team. Staines expects the games to be "rough and aggressive" and feels that "we will have to work on our wings and on feeding the sides." The feeling on the series among the players can best be summarized by Butt who exclaimed, "we will beat Concordia."

Martlet Memos. Game's stars:

1) McG Dale Blenkhorn; 2) McG Linda Butt; 3) McG Cory Logan; 4) Con Dorie Mosel ... Sandy Meredith took a film of the game so it can be analyzed by the Martlet brass ... Coach Marilyn Staines' team in the QWHL has been ousted from first place by the Belvedere women's hockey team that Cory Logan is a member of ... McGill's next game is Friday against Bishop's at Lennoxville.

Skiers wrangle second

Facing tough competition at Mt. Orford last weekend, the McGill Ski Team managed to wrangle second place in the QUAA-sanctioned race. When the organizers of the race, the Université de Sherbrooke and Bishop's found out that one of the stars of the team, Dick Thomas, was incapacitated and wouldn't make Saturday's slalom, they decided to annul the competition. Actually, there were problems with the timing system, and only one run was held.

Sunday's giant slalom proved to be more successful. Despite the fact that several racers lost their skis in mid-flight in the hairy course,

Charles Gillespie and Marc Séguin managed a one-two lead after the first run. "Chuckles" Gillespie had to give up first place to U of M's Jacques Bilodeau, and finished second overall .02 seconds behind ol' buddy Jacques, leading the men's team to second place. Nancy Richardson led the McGill women's squad to second place as well.

The team is intent on capturing first place in the standings at this weekend's race being held by the Université de Montréal. It promises to be an exciting race, with the usual parallel slalom and GS and three pro-type bumps for added thrills.

Sunday's basketball game between the Redmen and Toronto Estonia at the Currie Gym begins at 1 pm.

Today . . .

continued from page 13

McGill Ski Team:

Training Friday at Tremblant.
Meet at 7:30 am at Milton
Gates. Cars needed.

English Department Drama Program:

Presents New Theatre Carnival
Axis Dance Group 8:00 pm
Morrice Hall 106, Students
\$2.50, General Public \$3.00.

Sigma Chi Fraternity:

Come on over to our first
Thursday Happy Hour of the
year. Tonight's special is Gin 'n
Tonic. Happy Hour begins at 5
pm at 3581 University St.

McGill Armenian Students' Society:

Cultural display at Union B01
between 12-4 pm.

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Students' Society Elections

TO BE HELD
WEDNESDAY, MARCH 7, 1979

NOMINATIONS ARE HEREBY CALLED FOR THE FOLLOWING POSITIONS:

STUDENTS' SOCIETY EXECUTIVE

- *PRESIDENT
- *VICE-PRESIDENT, Internal Affairs
- *VICE-PRESIDENT, External Affairs

BOARD OF GOVERNORS

- *ONE UNDERGRADUATE REPRESENTATIVE
- *ONE GRADUATE REPRESENTATIVE

SENATE

- ARTS (incl. Social Work)
- DENTISTRY
- EDUCATION
- ENGINEERING (incl. Architecture)
- LAW
- MANAGEMENT
- MEDICINE (incl. Nursing & P & OT)
- MUSIC
- GRADUATE STUDIES (Professional)
- GRADUATE STUDIES (Academic)
- RELIGIOUS STUDIES
- SCIENCE

- 1 REPRESENTATIVE
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CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES

EXECUTIVE

President—may be any member of the McGill Students' Society in good standing with the University except:

- i) partial students taking less than three courses
- ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Nominations must be signed by a least 100 members of the McGill Students' Society together with their year and faculty.

Vice-Presidents, Int. & Ext.—same qualifications as for President. Nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

BOARD OF GOVERNORS

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full-time students in good standing following the normal load of courses per year. Nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

SENATE

Candidates must be members of the McGill Students' Society and

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies,
or
2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program,
or
3. be students in good standing, who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

OFFICIAL NOMINATION PAPERS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE.

ALL NOMINATION PAPERS MUST HAVE THE CANDIDATES' SIGNATURE TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS, AND TELEPHONE NUMBER.

*CANDIDATES MAY RUN FOR MORE THAN ONE POSITION (e.g. EXECUTIVE AND SENATE). PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION.

A PENSKECH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION BY NO LATER THAN

4:30 P.M. TUESDAY, FEBRUARY 20, 1979
c/o Denise Despres, Secretary

MICHAEL SADLER
CHIEF RETURNING OFFICER

T.S. HALMAN

Poet & Lecturer at Princeton

will present a talk on

"TURKISH LOVE POETRY"

Friday Feb 9

8:00PM

Leacock Rm 26

French translation will be read by: Mme. Louise Garneau-Des
Bois, honorary president of the Pen Club of Canada

PUBLIC SYMPOSIUM

"JEWS" FOR JESUS "HEBREW" CHRISTIANS

Who are they?

Where do they operate?

Who are the leaders of
these cults?

Why their obsession to
convert Jews?

What do they want?

Why are they afraid of
public debates?

What are their arguments?

How do they differ from the
cults of Jimmy Jones or
the Moonies?

Where do they come from?

How do you answer them?

DATE:

Sunday, FEB 18, 7:30

PLACE:

McGill University

Leacock Building

Rm 219 McTavish cor. McGregor

Free Admission

No Solicitations of Funds

Writing Centre

Faculty of Education

*Need help in
written English?*

Problems with the mechanics of writing?
writing style?
organization of term papers?

*Call 392-8879
for an appointment*

INCREASE READING SPEED
AND COMPREHENSION AND
IMPROVE STUDY SKILLS?

Classes begin February 12th - 6 weeks

**FIRST
COME!**

**FIRST
SERVED!**

Mon & Wed Classes: 9:00-10:30
12:30-2:00

McGill Reading Center
3700 McTavish,
Room B-180
392-8888

NO CALLS NECESSARY!



Gertrude's
**SHOW
OF
TALENT**

MUSIC & COMEDY

Due to overwhelming response,
prize money has been reallocated:

COMEDY: \$75—1st PRIZE

MUSIC: \$75*—1st PRIZE

\$50—Best Voice

\$50—Best Musical Technique

\$25—For 4th & 5th PRIZES

* for the music winner, option is playing a gig at Gert's!

McGILL HAS BEEN HIDING SOME EXTRAORDINARY
TALENT... COME SEE IT SURFACE!

SATURDAY, FEBRUARY 17

9 PM — 3480 McTavish

sponsored by LABATT's
organized by the Food
& Beverage Committee

**Get Your
SWEETS
at SADIE'S!!**

Monday thru Wednesday
FEBRUARY 12-14



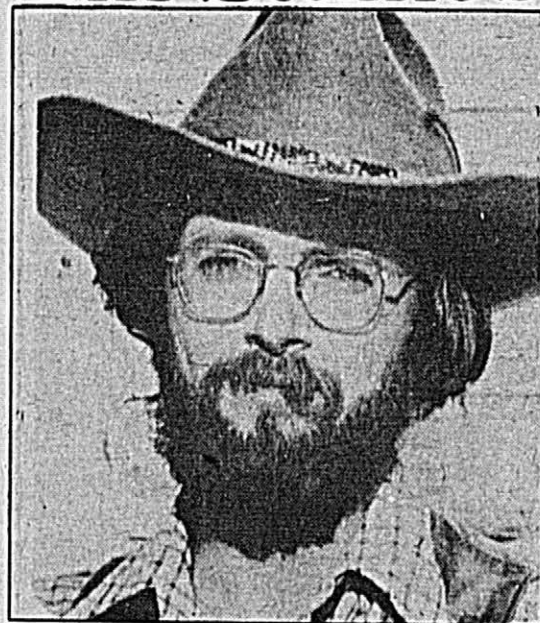
Rm. 105, Union Bldg.
3480 McTavish

**ARMENIAN
FOLK DANCE
PERFORMANCE**

**TONIGHT
UNION 6 PM**

sponsored by the ISA
and the MCGILL
ARMENIAN
STUDENTS' SOCIETY

Bill Staines



Traditional Folk to Country Ballads
Join the Sing-Alongs &
Yodelling Fun!!

in Gertrude's

February 12-14

9 PM—Free!

Monday to Wednesday

**MAKE IT A
CARLSBERG**

